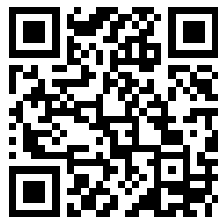


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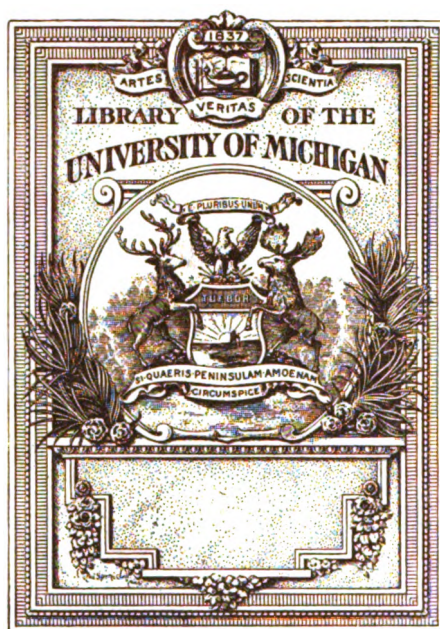
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INSTRUCTIONS  
FOR THE  
TRUMPET AND DRUM  
TOGETHER WITH THE FULL CODE OF  
SIGNALS AND CALLS  
USED BY THE  
UNITED STATES ARMY, NAVY, AND MARINE CORPS



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FOR THE  
TRUMPET AND DRUM

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WASHINGTON  
GOVERNMENT PRINTING OFFICE  
1915





# INSTRUCTIONS FOR THE TRUMPET AND DRUM.

## RUDIMENTS OF MUSIC.

A musical sound is called a *tone* and possesses three distinct properties, *length*, *pitch*, and *power*, which are expressed by musical notation. There is a fourth property which is not expressed by the musical notation but depends upon the character of the voice or instrument producing the sound, called *timbre* or *quality*.

Length of tones is expressed by *notes* named:

Whole note.....



Half notes.....



Quarter notes.....



Eighth notes.....



Sixteenth notes.....

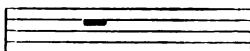


Thirty-second notes

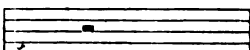


Rests of equivalent value are:

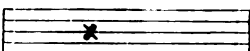
Whole rest.....



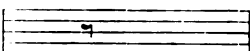
Half rest.....



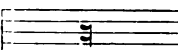
Quarter rest.....



Eighth rest.....

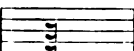


Sixteenth rest.....



and,

Thirty-second rest



A dot placed after a note or rest adds half its value to its length.



The *pitch* of tones is indicated by means of a staff consisting of five lines and four spaces. The first seven letters of the alphabet are used to designate notes placed upon this staff. The arrangement of the letters upon the staff is indicated by a character termed a clef.

Staff with treble or G clef (G on second line).

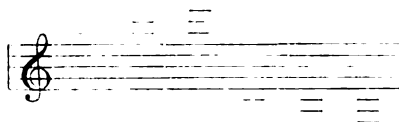


Staff with Bass or F clef (F on fourth line).



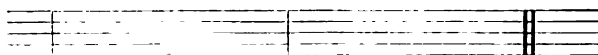
When it becomes necessary to exceed the limits of the staff additional lines called *leger lines* are placed above or below.

Staff with leger lines.

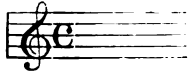


A *Bar* is a line drawn perpendicularly across the staff. The space between two bars is called a *measure*. The term *bar* is often incorrectly used for the word *measure*. Thus eight bars of music would signify eight measures, etc. The *double bar* is used to mark the division of strains or phrases of the music.

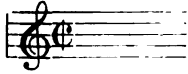
Bar. Measure Bar. Double-bar.



*Time* in music is indicated by the letter C, or by a fraction placed at the beginning of the movement.

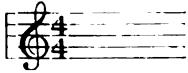


indicates four quarter notes to the measure.

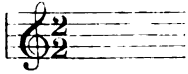


with a line drawn through, it signifies two half notes to the measure and is generally twice as quick as if no line were drawn.

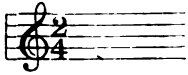
A few of the common kinds of time are:



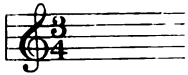
four quarter notes to the measure. (See above).



two half notes to the measure. (See above.)



two quarter notes to the measure.



three quarter notes to the measure.



three eighth notes to the measure.

The upper figure of the fraction indicating the time shows the *number* of notes, the lower the *kind* of note in each measure. Each full measure must contain the equivalent in value of the notes thus indicated.

### SCALES.

Two kinds of scales are employed in music, the diatonic and the chromatic.

The diatonic major scale is a succession of eight tones containing five whole-tone steps and two semitone steps.



It will be observed that if the scale be divided into two parts of four notes each, the two parts are similar in the fact that each contains two whole-step intervals followed by a semitone step, and the parts are separated by a whole-tone step. It is this characteristic of the scale that determines the key. To produce the necessary alteration in the notes of the natural scale for all the different keys, sharps and flats are employed. A sharp indicates that a tone

a semitone *higher* than the natural tone of the scale is substituted for the natural tone; a flat that the semitone *lower* is employed.

Flats or sharps used to indicate the key are placed next the clef, if at the beginning of a piece of music, or next the double bar at the commencement of a strain. This constitutes the *signature*.

### Signatures for all keys.

Treble clef.	
Key.	C      G      D      A      E      B      F#
Bass clef.	

C      F      Bb      Eb      Ab      Db      Gb

Power in music is indicated by certain signs and terms, usually in the Italian language, as:

*f*, or *forte*, meaning loud.

*ff*, *fortissimo*, very loud.

*p*, *piano*, soft.

*pp*, *pianissimo*, very soft.

*mf*, *mezzo forte*, moderately loud.

*mp*, *mezzo piano*, moderately soft.

A slur " over a group of notes indicates that the first note only is struck, the tone being sustained throughout the passage beneath the curved line.

Example:



A pause " placed over a note indicates that it must be continued longer than required by a strict observance of its time value.

Example:



The figure 3 placed over a group of notes indicates that three notes are to be played in the time of one.

Example:



Such groups are called *triplets*.

### NOTE.

The *crescendo* < indicates that the note or passage should gradually increase in power.

The *diminuendo* > indicates that the note or passage should gradually diminish in power.

The *swell* < > indicates that the note or passage should gradually increase in power and then as gradually diminish.

*Accent* is a regularly occurring stress placed upon certain parts of the measure, or may be a particular emphasis occurring upon a single note regardless of the natural rythm of the tempo. The principal forms of tempo accent are the double, triple, and quadruple. In the double accent the stress is placed upon the first beat of the measure, with one unaccented beat; in triple rythm the first beat is accented and followed by two unaccented beats; in quadruple rythm the first beat of the measure receives a principal accent, the third beat a secondary accent, while the second and fourth are unaccented.

The student is specially cautioned against placing an accent upon the unaccented or "up" beat, as it is called, in cases where the melody on call begins with the last beat of the measure. In the following example the accent should be placed upon the dotted half note and not upon the dotted eighth:



### INSTRUCTIONS UPON THE TRUMPET.

The Military trumpet is an instrument without valves, usually built with two turns of tubing and with rather narrow bore. It differs from the bugle in respect to its tubing which is cylindrical for a considerable proportion of its length, with a narrow bell and shallow mouthpiece. The bugle tapers through its entire length, is larger bore, and has a deeper mouthpiece. They also differ in respect to quality of tone. The trumpet is of a blaring, brilliant quality, while the bugle is full, mellow, and soft. Music is written in the same manner for both the bugle and the military trumpet.

The notes upon the trumpet are:



To produce the tone, place the mouthpiece in the center of the lips with two-thirds of the mouthpiece upon the upper lip and one-third upon the lower. The tongue should be placed against the roots of the upper teeth, completely stopping the passage of breath into the instrument. The sudden withdrawing of the tongue lets the air pass into the trumpet with a rush and is called striking or tonguing the tone. It is customary at first to measure the aperture between the lips with the tip of the tongue before striking the note in order to judge of the proper placing of the lips for tone production. As soon as a slight facility has been acquired, this practice should be discontinued and the articulation of the tonguing be made as near to the pronunciation of the syllable Tu as possible. This should be practiced until the attack is positive with no puff of breath preceding the tone.

For tone production and strengthening of the lips the following exercises are recommended:





## 9

**TRIPLE TONGUING.**

No trumpeter can thoroughly master all the calls without some slight knowledge of triple-tonguing. The proper articulation for this is to pronounce the syllables Tu-tu-ku slowly until a perfect enunciation is obtained, when it will be found that there is no difficulty in performing the more rapid passages. The exercises given under this head should be practiced carefully until the syllables can be pronounced with perfect equality. The pupil is warned, however, against practising the triple-tonguing until he has gained a complete mastery of the ordinary staccato.

**Exercises in Triple Tonguing.**
**GENERAL REMARKS.**

The music in the following pages gives the authorized bugle calls, drill signals, and the most common marches used in the United States Navy.



The bugle calls and drill signals will conform strictly to the music as herein printed, and the various calls will be used only for the purpose indicated under the explanations and definitions. Particular attention must be given to time. While the employment of the bugle for any particular occasion is not mandatory, it is important that the calls always have the same signification.

All buglers and trumpeters are instructed in sounding a number of marches, both quickstep and double, but it is considered sufficient to embody only a few of these in the music. These are sufficient for reference, though others may be used if desirable. In regard to the double-time, any six-eight quickstep may be used as a double time by playing it more rapidly. (See quicksteps Nos. 4 and 5.)

Infantry and artillery calls, and certain routine and miscellaneous calls, are identical in the Army and Navy.

Certain calls, primarily infantry or artillery calls, have, however, been adapted to additional uses on shipboard, as indicated in the table.

Most calls are sounded by one bugler or trumpeter, but such general calls as *colors* (both morning and evening), *reveille*, *tattoo*, *taps*, *general-quarters*, *abandon ship*, *the assembly*, *flourishes*, and *ruffles* are sounded by all the field-music simultaneously.

The attached table gives a list of the approved bugle calls of the United States Navy, together with a brief description of the use of each, and the name of the call when used in the United States Army. Many of the calls given herein are not used frequently on board ship, being supplanted by signals given by the pipe or by word of mouth.

## ROUTINE CALLS.

### 1. Reveille (Army and Navy).

Beaten or sounded when all hands are called in the morning. The morning gun is fired at the first note of reveille, and "all hands" is piped immediately after the call is finished.

### 2. Tattoo (Army and Navy).

Beaten or sounded at 9 p. m. in port as a signal for silence to be maintained about the decks. The evening gun is fired at the last note of tattoo and it is usually followed immediately by "pipe down" and about three minutes later by taps.

### 3. Taps (Army and Navy).

Sounded about three minutes after pipe down. It is a signal for all men to *turn in* for the night and maintain silence.

### 4. First Call (Navy).

#### ASSEMBLY OF TRUMPETERS (ARMY).

Sounded five minutes before morning and evening colors, and tattoo. It calls buglers to assemble, and also is a warning signal to others who participate in the evolution, such as quartermaster, electricians, lamp-lighters, etc. It may also be used as a preliminary call at other times when it is desired to assemble the buglers.

### 5. Morning Colors (Navy).

#### TO THE COLOR (ARMY).

Sounded after the three ruffles and flourishes. The flag leaves the deck at the first note. On board ship only the first part of the call is sounded. On shore the whole call is sounded.

### 6. Evening Colors (Navy).

#### RETREAT (ARMY).

Sounded at sunset, immediately following the three ruffles and flourishes. The flag leaves the truck or peak at the first note.

### 7. Officers' Call (Army and Navy).

Sounded five minutes before a formation at which officers must be present. It is also used at other times, when specially provided for, such as to call all officers to assemble at a certain designated point. For example, at general quarters it may be used to call all officers to assemble on the bridge or at a previously-designated position.

### 8. Assembly (Army and Navy).

Signal for divisions to assemble for muster.

### 9. Drill Call (Army and Navy).

Signal to assemble for drill; or, if already assembled, to proceed with the drill or exercises.

**10. Secure.**

Signal to *secure*, used after emergency drills.

**11. Recall (Army and Navy).**

Sounded to recall men who are out of the ship for drill or for exercise, such as at boat drill, infantry or artillery on the dock, in swimming, etc.

**12. Dismiss.**

Signal to dismiss from drill. Sounded after *secure*, or sounded alone after ordinary ship drills.

**13. Sick Call (Navy).**

SICK (ARMY).

Usually sounded between 8 and 9 a. m. as a signal for men requiring medical attention to report at the sick bay.

**14. Band Call.**

Used to call the band to the quarter-deck.

**15. Full Guard (Navy).**

FIRST SERGEANT'S CALL (ARMY).

Calls the whole guard to the quarter-deck.

**16. Sergeant's Guard (Navy).**

First two bars of Full-Guard call. Calls sergeant's guard to the quarter-deck.

**17. Mess Call (Navy).**

MESS (ARMY).

This call is not ordinarily used on cruising vessels, but is used on training vessels as a signal for the crew to form by messes preparatory to marching to their meals. It is also a signal to spread mess gear. If used on a cruising ship it would have that signification.

**18. Provision Call (Navy).**

ISSUE (ARMY).

Sounded about 2 p. m. as a signal that provisions are about to be served out. Also used after Collision Drill, Fire Drill, etc., as a signal to get up provisions preparatory to abandoning ship.

**54. Silence, or Attention (Navy).****ATTENTION (ARMY).**

When sounded for a passing vessel it is a positive command for every man in sight from outboard to stand at attention in his tracks, facing the passing vessel. If used at drill or fleet maneuvers, it is an order for every one to stand at attention and maintain silence.

**19. Carry On.**

Sounded after *silence*, is a signal to resume conditions existing before *silence* was sounded.

**20. Hammocks.**

Is a signal for every man using a hammock to fall in abreast his hammock, and maintain silence.

**21. Clean Bright Work.**

Signal to clean assigned bright work. Followed by *one* blast means clean deck bright work; *two* blasts, gun bright work.

**22. Knock off Bright Work.**

Signal to stow away all cleaning gear.

**MISCELLANEOUS CALLS.****23. Clear Ship for Action.****TO ARMS (ARMY).**

This call, on board ship, is a signal to *clear ship for action*; on shore, it is the signal *To arms*.

**24. General Quarters.**

Signal for every man to go to his station for general quarters, and to *cast loose and provide*.

**25. Abandon Ship.****GENERAL (ABBREVIATED).**

The signal to equip boats for abandon ship and to shove off.

**26. Fire Call.**

Sounded simultaneously with the ringing of the ship's bell. One blast, fire forward; two blasts, aft. Usually followed by *assembly*, which is a signal for men to fall in at quarters for muster when their duties are completed.

**27. Swimming Call.**

Signal to prepare for swimming, put on trunks, etc.

**28. Go in Water (Overboard).**

Signal to go in the water for swimming. Sounded after boat is in position and boom lowered. Sometimes called "overboard."

**29. Church Call.****CHURCH (ARMY).**

Sounded as a signal that church is rigged, and that divine service is about to be held. It is followed by tolling the ship's bell.

**30. Flourishes (for review, Army).**

Are sounded on the bugle as a mark of respect to the colors, to officials of high rank, etc., the number in this case never in excess of four, depending on the rank of the official.

**31. Ruffles (for the Drum) (Navy and Army).**

Are beaten on a drum, accompanying the flourishes, and in the same number in each case.

**32. Extra-Duty Call (Navy).****FATIGUE (ARMY).**

Signal for extra-duty men to fall in at designated position.

**33. Division Call.**

Calls designated division to quarters. It is half of *assembly* followed by blasts to indicate the division.

**59. Man Overboard (Navy).****CHARGE (ARMY).**

Used as a signal that there is a man overboard.



**34. School Call.**

Used on training and school ships, and at training stations to call classes to their studies.

**35. Saluting Gun Crews to Quarters (Navy).**

STABLE CALL (ARMY).

Sounded as a signal to all concerned to make all necessary preparations to fire a salute.

**36. Belay.**

Used to countermand or revoke a call just preceding it.

**58. Bear a Hand (Navy).**

DOUBLE TIME (ARMY).

Same as *double time*. Used to indicate haste in obeying previous call.

**60. Point Guns Forward (Navy).**

GUIDE RIGHT (ARMY).

The same as *guide right*. Used in general quarters drill.

**61. Point Guns Aft (Navy).**

GUIDE LEFT (ARMY).

The same as *guide left*. Used at general quarters.

**62. Point Guns Abeam (Navy).**

GUIDE CENTER (ARMY).

The same as *guide center*. Used at general quarters.

**65. Elevate (Navy).**

SQUADS RIGHT, MARCH (ARMY).

**66. Depress (Navy).**

SQUADS LEFT, MARCH (ARMY).

**75. Man the Starboard Battery (Navy).**

ON RIGHT INTO LINE (ARMY).

**76. Man the Port Battery (Navy).**

ON LEFT INTO LINE (ARMY).

**BOAT CALLS.**

NOTE.—If there be more than one boat of a kind, its number is indicated by the proper number of blasts following the main call.

**37. Steamers.**

Used to call away or designate the steamer indicated by the blasts.

**38. Launches.**

Calls away or designates the sailing launch indicated.

**39. Cutters.**

Calls away or designates the cutter indicated.

**40. Whaleboat.**

Calls away or designates the whaleboat indicated.

**41. Barge.**

Calls away or designates the barge indicated.

**42. Gig.**

Calls away or designates the gig indicated.

**43. Dingy.**

Calls away or designates the dinghy indicated. Call repeated.

**43. Wherry.**

Calls away or designates the wherry indicated. Call sounded once.

**44. Away all Boats.**

Calls away all boats either for exercise or when all boats are to be used for landing or for an armed boat expedition.

**45. Hook on.**

Signal to hook on and prepare for hoisting the boat or boats whose call precedes the *hook on*. To hook on all boats, sound "Away all boats" and follow it by "Hook on."

**46. Man the Boat Falls.**

Signal for all hands to man the boat falls, which may be indicated by word of mouth or by boat call.

**47. Muster Boat Crews.**

Signal for all boat crews to fall in at assigned places for muster, or individual boat crews may be designated by the boat call.

**INFANTRY AND ARTILLERY CALLS.**

These calls are the same, and they are used for the same purpose as corresponding calls in the United States Army. Remarks on their use on shore are given below.

Aside from the drill signals, whose use is evident from their names, the following calls, not ordinarily used on board ship, are used on shore, as, for example, with the Naval Brigade or a battalion in camp or in barracks.

**48. Guard Mounting (Navy).****ASSEMBLY OF GUARD DETAILS (ARMY).**

The first or preparatory signal for guard mounting. The second call is the assembly.

**49. Company Commander's Call.**

Signal for company commanders to convene at previously-designated position.

**50. Call to Quarters.**

Used on shore in barracks or in camp as a signal for men to go to their quarters or tents. It is usually sounded about five minutes before taps, depending on regulations. In such cases tattoo will usually be sounded one-half hour before taps.

**51. Dress Parade.**

Warning signal for companies to form for dress parade. The signal for the companies to fall in is the assembly.

## 52. Adjutant's Call.

Signal for companies to form battalion. Immediately after this call the adjutant posts the guides of color company and that company marches on line. Used also on ship to form battalion.

## 53. General.

Signal for striking tents and loading wagons preparatory to marching.

### REMARKS ON THE USE OF BUGLE CALLS ON SHORE.

NOTE.—In the following remarks the Army names of the various calls are used. The call is indicated by the number abreast each, which refers to the number of the call in the music which is appended.

#### WARNING CALLS.

First call (4), guard mounting (48), dress parade (51), and drill (9) precede the *assembly* (8) by such interval as may be prescribed by the commanding officer.

Mess (17), church (29), and fatigue (32), classed as service calls, may also be used as warning calls.

First call (4) is the first signal for formation for roll call and for all ceremonies except guard mounting.

Guard mounting (48) is the first signal for guard mounting.

The field music assembles at *first call* and *guard mounting*.

#### FORMATION CALLS.

Assembly (8): The signal for companies or details to fall in.

Adjutant's call (52): The signal for companies to form battalion, also for the guard details to form for guard mounting on the camp or garrison parade ground; it follows the assembly at such interval as may be prescribed by the commanding officer.

To the color (5) is sounded when the color salutes; it is also used as the signal for the battalion to form brigade.

#### ALARM CALLS.

Fire call (26): The signal for the men to fall in, without arms, to extinguish fire.

To arms (23): The signal for the men to fall in, under arms, on their company parade grounds as quickly as possible.

**SERVICE CALLS.**

Tattoo (2), taps (3), mess (17), sick (13), church (29), recall (11), officers' (7), company commanders' (49), first petty officers' (15), fatigue (32), school (34), and the general (53).

Reveille (1) precedes the *assembly* (8) for roll call, *retreat* (6) follows the assembly, the interval between being only that required for formation and roll call, except when there is parade.

Taps (3) is the signal for extinguishing lights; it is usually preceded by *call to quarters* (50) by such interval as prescribed by regulations.

Assembly, reveille, retreat, adjutant's call, to the color, the flourishes, ruffles, and the marches are sounded by all the field music united. The other calls, as a rule, are sounded by the musician of the guard or orderly musician; he may also sound the assembly when the musicians are not united.

The morning gun is fired at the first note of *reveille*, or if marches be played before reveille it is fired at the commencement of the first march.

The evening gun is fired at the last note of *retreat*.

**DRILL SIGNALS.**

The drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution.

When a command is given by the bugle, the chiefs of each division give the proper commands orally.

The memorizing of these signals is facilitated by observing that all signals for movements to the *right* are on the *ascending* scale; that the signals for the same movements to the *left* are corresponding signals on the *descending* scale; that changes of gait are all on the same note; that *company commander's call* is the first two bars of *officers' call* with the *attention* added.

The various calls are given in the music. The meaning of each is apparent from its name. 63 and 64 are preparatory signals to indicate simultaneous movements by companies or battalions.

**MARCHES AND QUICKSTEPS.****93. President's March.**

Played when the President visits a ship of war.

**94. Commander in Chief's March.****94a. Flag Officer's (or Admiral's) March.**

**95. Rogue's March.**

Played when a thief or other man is expelled from camp in disgrace.

**96. Funeral March.**

Played at funerals as a slow march.

**Quicksteps Nos. 1 to —.**

Used as quick marches. Nos. 4 and 5 can also be used for double time by playing more rapidly.

**HONORS.**

The President is received with the highest honors. The buglers sound the "flourish for review," repeated four times, and followed immediately by the President's march. If a band is present the four "flourishes" are followed by the national air played by the band.

The Vice President, Members of the Cabinet, the Chief Justice, the Speaker of the House of Representatives, committees of Congress, and governors within their respective States and Territories are received with four "flourishes" from the bugles and the band playing a march.

An admiral receives the same honors as are paid to the Vice President.

A vice admiral or the Assistant Secretary of the Navy receives three "flourishes," a rear admiral two "flourishes," a commodore one "flourish," to be followed in each case by a march played by the band.

Officers of the different branches of the military service, both in the service of the United States and attached to foreign countries, receive the honors to which their relative rank entitles them.

**ROUTINE CALLS OF THE UNITED STATES NAVY.;****1. REVEILLE.**

## 2. TATTOO.



## 3. TAPS.



## 4. FIRST CALL.



## 5. MORNING COLORS.





## 6. EVENING COLORS.



## 7. OFFICERS' CALL.



## 8. ASSEMBLY.



## 9. DRILL CALL.



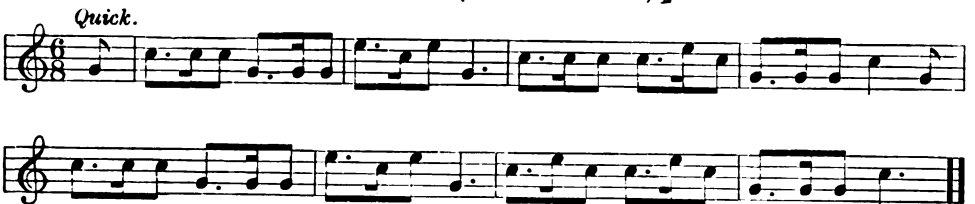
## 10. SECURE.



## 11. RECALL.



## 12. DISMISS (Retreat from Drill).♩



## 13. SICK CALL.



## 14. BAND CALL.



## 15. FULL GUARD.



## 16. SERGEANT'S GUARD.



## 17. MESS CALL.



## 18. PROVISION CALL.



## 19. CARRY ON.



## 20. HAMMOCKS.



## 21. CLEAN BRIGHT WORK.

NOTE.—Followed by one blast, deck bright work; two blasts, gun bright work.



## 22. KNOCK OFF BRIGHT WORK.



## MISCELLANEOUS CALLS.

## 23. CLEAR SHIP FOR ACTION.



## 24. GENERAL QUARTERS.



## 25. ABANDON SHIP.



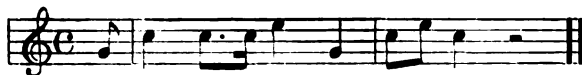
## 26. FIRE CALL.



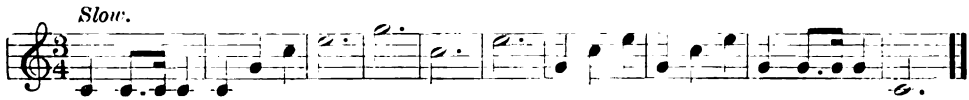
## 27. SWIMMING CALL.



## 28. GO IN THE WATER (overboard).



## 29. CHURCH CALL.



## 30. FLOURISHES.



## 31. RUFFLES (FOR THE DRUM).



## 32. EXTRA-DUTY CALL.



## 33. DIVISION CALL.

NOTE.—Sounded once, followed by one or more blasts to indicate division.



## 34. SCHOOL CALL.



## 35. SALUTING GUN CREWS TO QUARTERS.



### 37. STEAMERS.

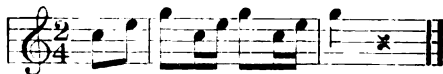
[illegible]

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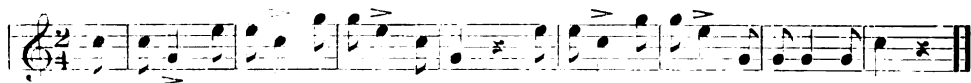
## 45. HOOK ON.



## 46. MAN THE BOAT FALLS.



## 47. MUSTER BOAT CREWS.



## INFANTRY AND ARTILLERY CALLS USED ON SHORE BY THE UNITED STATES NAVY.

## 48. GUARD-MOUNTING.



## 49. COMPANY COMMANDER'S CALL.

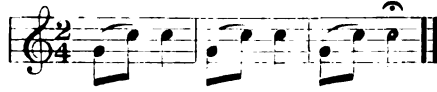
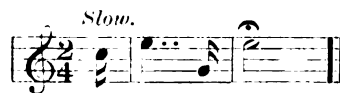
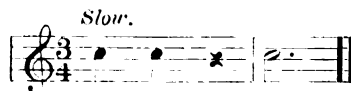
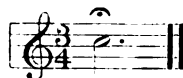
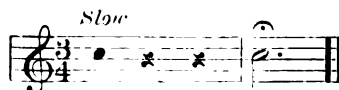


## 50. CALL TO QUARTERS.



## 51. DRESS PARADE.



**51a. OVERCOAT.****52. ADJUTANT'S CALL.****53. GENERAL.****DRILL SIGNALS.****54. ATTENTION (or silence).****55. FORWARD; OR, FULL STEP. March (or, man the drags).****56. HALT.****57. QUICK TIME. March.**



## INSTRUCTIONS FOR TRUMPET AND DRUM.

## 58. DOUBLE TIME. March.



## 59. CHARGE.



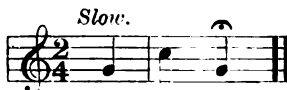
## 60. GUIDE RIGHT.



## 61. GUIDE LEFT.



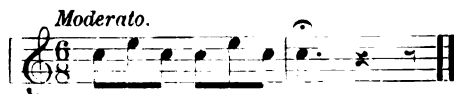
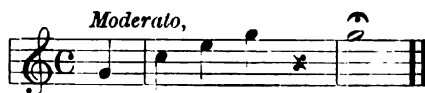
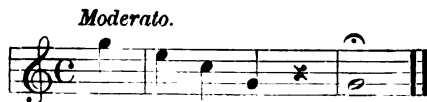
## 62. GUIDE CENTER.

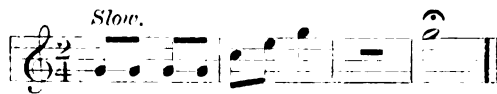
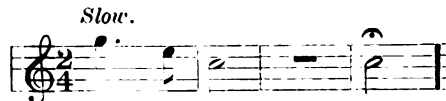
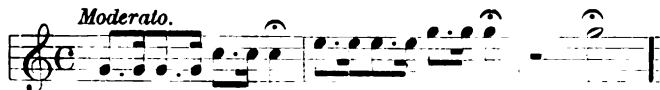


## 63. COMPANIES.



## 64. BATTALIONS.

65. SQUADS RIGHT; OR, BY THE RIGHT FLANK. March.  
(Artillery) Sections Right Turn.66. SQUADS LEFT; OR, BY THE RIGHT FLANK. March.  
(Artillery) Sections Right Turn.

**67. SQUADS (IN ARTILLERY, SECTIONS) RIGHT ABOUT. March.****68. SQUADS (IN ARTILLERY, SECTIONS) LEFT ABOUT. March.****69. COLUMN RIGHT. March.****70. COLUMN LEFT. March.****71. RIGHT OBLIQUE. March.****72. LEFT OBLIQUE. March.****73. RIGHT FRONT INTO LINE. March.****74. LEFT FRONT INTO LINE. March.****75. ON RIGHT INTO LINE. March.**

**76. ON LEFT INTO LINE. March.****77. COMPANY (OR COMPANIES) RIGHT. March.**

(In Artillery, platoons right turn.)

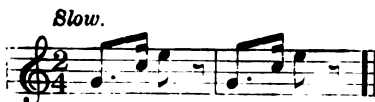
**78. COMPANY (OR COMPANIES) LEFT. March.**

(In Artillery, platoons left turn.)

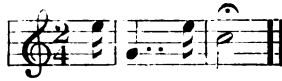
**79. COMMENCE FIRING.****80. CEASE FIRING.****81. AS SKIRMISHERS. MARCH.****82. TO THE REAR. MARCH.****83. RALLY BY SQUADS.**

**84. RALLY BY SECTIONS.****85. RALLY BY COMPANY.****86. FACE TO THE REAR.****87. IN BATTERY.****88. FROM THE RIGHT, FRONT INTO ECHELON.****89. FROM THE LEFT, FRONT INTO ECHELON.**

**NOTE.**—From the right (or left) rear into echelon are the same calls as 88 and 89, respectively, followed by face to the rear (86).

**90. LIE DOWN.****91. RISE.**

## 92. ROUTE STEP. March.



## MARCHES AND QUICKSTEPS.

## 93. PRESIDENT'S MARCH.



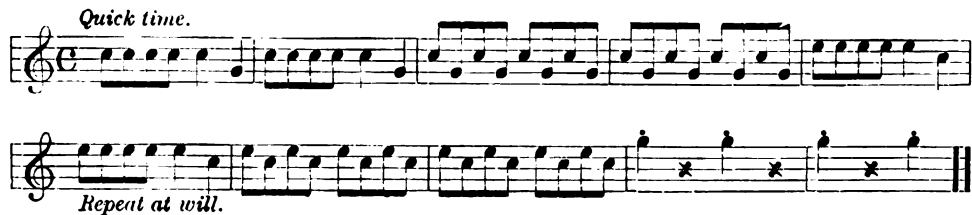
## 94. COMMANDER IN CHIEF'S MARCH.



## 94a. FLAG OFFICER'S (OR ADMIRAL'S) MARCH.



## 95. ROGUE'S MARCH.



## 96. FUNERAL MARCH.

*Very slow.*

*f*

*p*

INFANTRY, CAVALRY, AND ARTILLERY CALLS NOT IN USE BY  
UNITED STATES NAVY.

## 105. WATER.

*Quick.*

## 106. BOOTS AND SADDLES.

*Quick.*

## 107. TO HORSE.

*Presto.*

## 108. CHURCH (ARTILLERY).

## INSTRUCTIONS FOR TRUMPET AND DRUM.

## 109. PREPARE TO MOUNT (CAVALRY).



## 110. PREPARE TO DISMOUNT (CAVALRY).



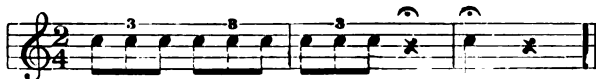
## 111. CANNONEERS PREPARE TO MOUNT.



## 112. CANNONEERS PREPARE TO DISMOUNT.



## 113. GALLOP (CAVALRY AND ARTILLERY).



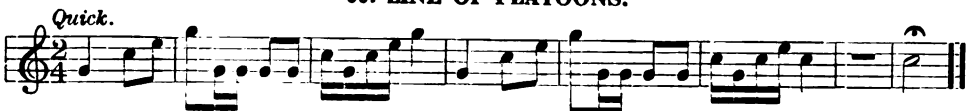
## 97. GUIDES OUT.



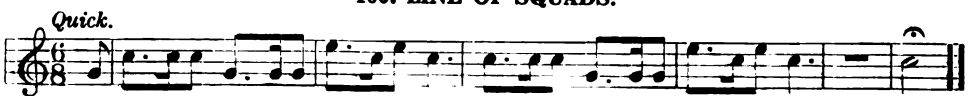
## 98. TO THE REAR (INFANTRY).



## 99. LINE OF PLATOONS.



## 100. LINE OF SQUADS.



## 101. LINE OF FOURS.



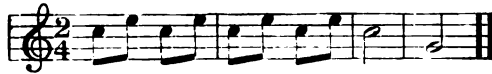
## 102. COMPANY RIGHT TURN (INFANTRY).



## 103. COMPANY LEFT TURN (INFANTRY).



## 104. TO FIGHT ON FOOT (CAVALRY).



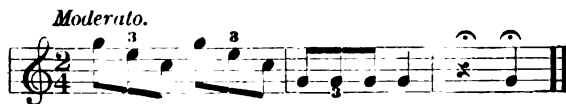
## 114. AS FORAGERS (CAVALRY).



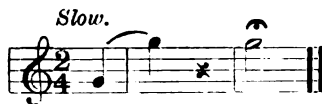
## 115. REVERSE (ARTILLERY).



## 116. COUNTER MARCH (ARTILLERY).



## 117. FOURS RIGHT, OR SECTIONS RIGHT TURN.



## 118. FOURS LEFT, OR FOURS LEFT TURN.





## 119. PLATOONS (CAVALRY).



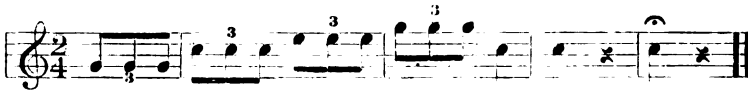
## 120. TROOPS.



## 121. SQUADRONS.



## 122. RIGHT TURN.



## 123. LEFT TURN.



## QUICK MARCH NO. 1.



## QUICK MARCH NO. 2.



## QUICK MARCH NO. 3.

NOTE.—This march can be used for double time.



## QUICK MARCH NO. 4.



Nos. 3 and 4 can be used for double time by playing faster than for the Quick March.

## QUICKSTEP NO. 5.



## QUICKSTEP NO. 6.



## QUICKSTEP NO. 7.



## QUICKSTEP NO. 8.



## QUICKSTEP NO. 9.



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